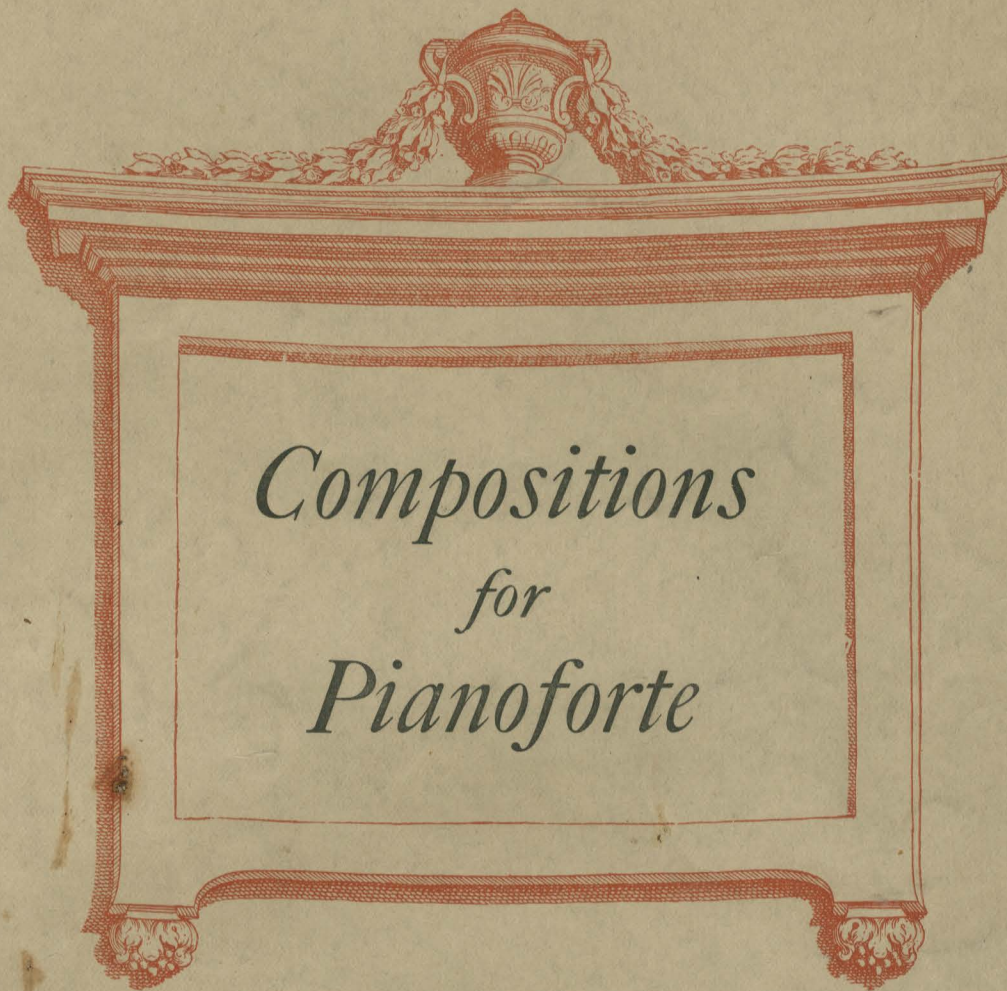


Hugo Hagen

Samuel Bollinger



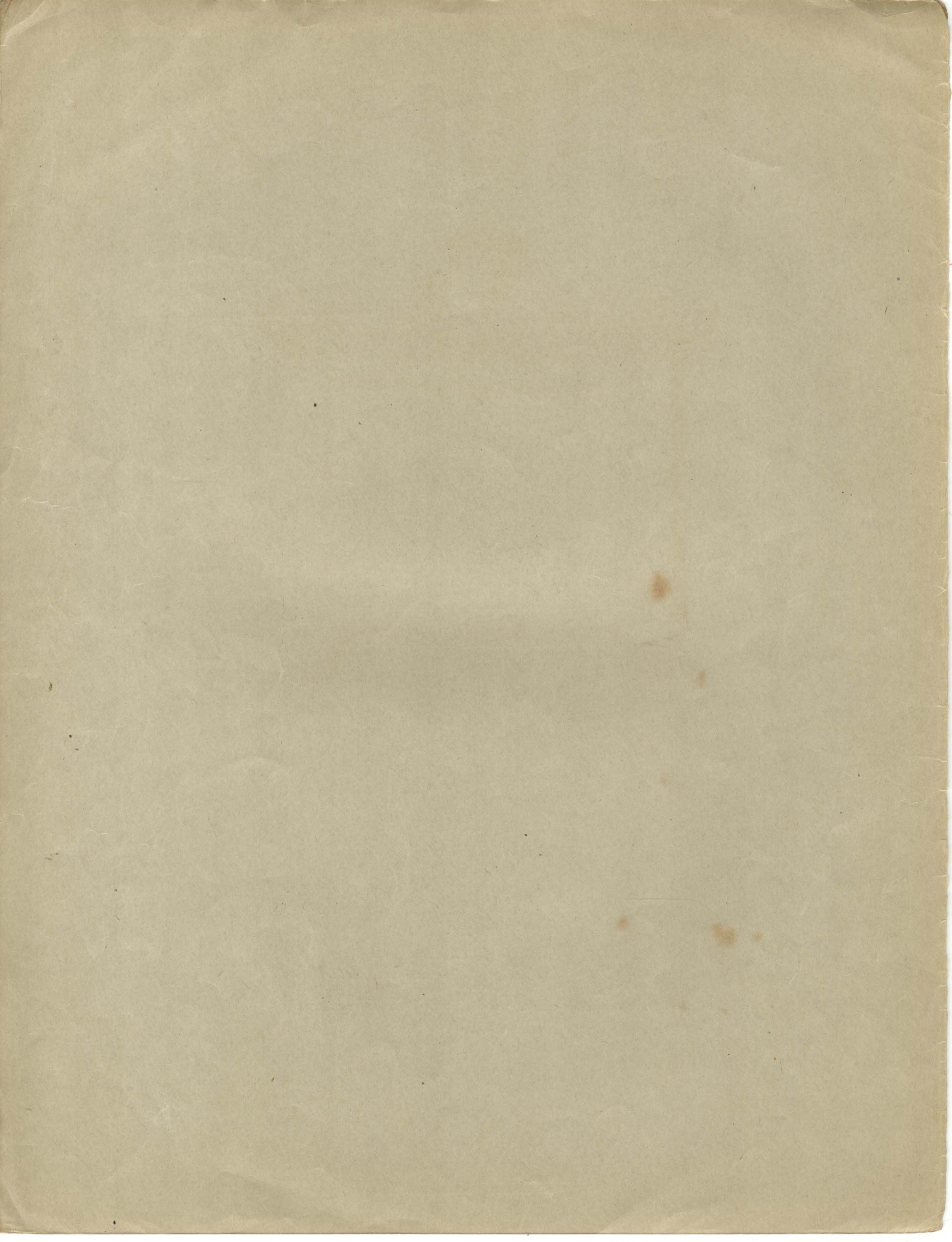
*Compositions
for
Pianoforte*

<i>Op. 4. Chopinesques:</i>	
1. <i>At Sea, Prélude</i>	.75
2. <i>Nocturne</i>	.60
3. <i>Impromptu</i>	.75
<i>Op. 8, No. 2. Tone-Poem</i>	.60
<i>Op. 14. Scherzo No. 2 in E♭</i>	1.00

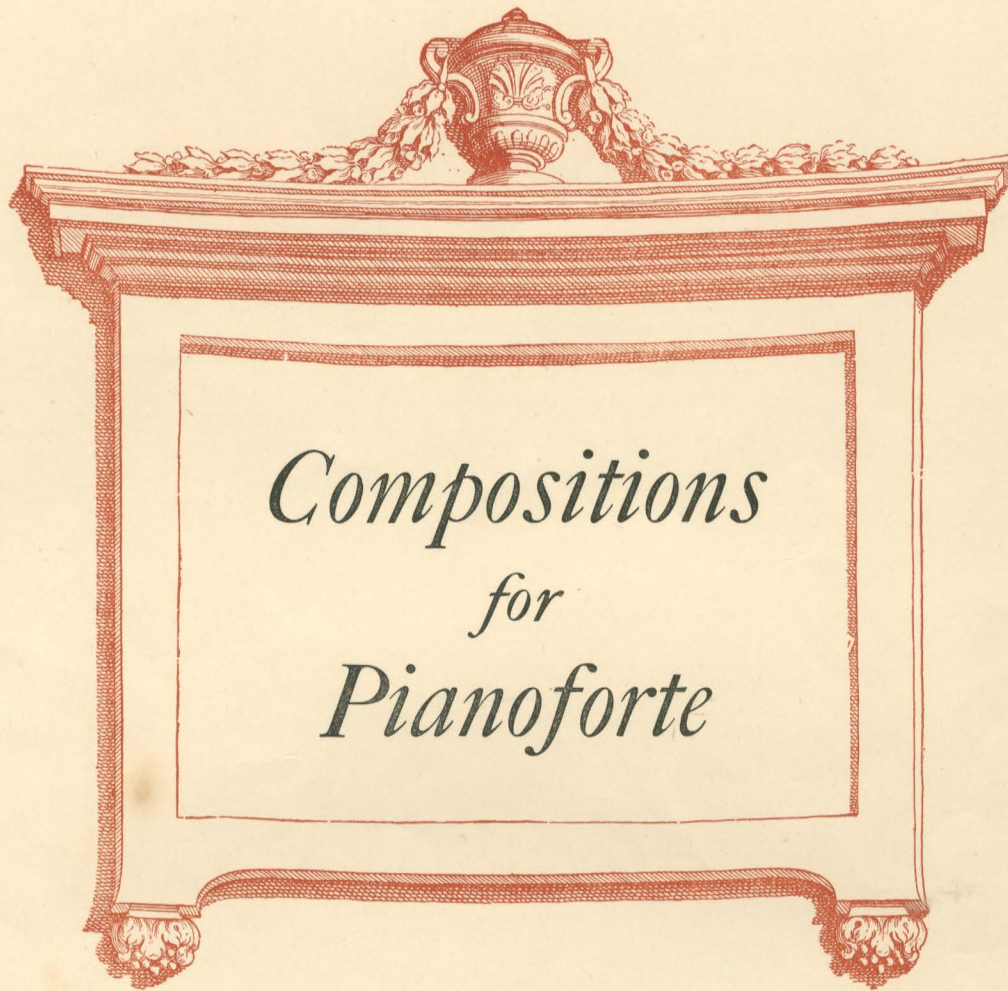
New York : G. Schirmer

Berlin : Albert Stahl · Leipzig : Friedrich Hofmeister

London : Charles Woolhouse



Samuel Bollinger



Op. 4. Chopinesques:

- | | |
|---------------------------|-----|
| 1. <i>At Sea, Prélude</i> | .75 |
| 2. <i>Nocturne</i> | .60 |
| 3. <i>Impromptu</i> | .75 |

Op. 8, No. 2. Tone-Poem .60

Op. 14. Scherzo No. 2 in E♭ 1.00

New York : G. Schirmer

Berlin : Albert Stahl · Leipzig : Friedrich Hofmeister

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To Mrs. Marion Barnes Neisel

Tone - Poem

Weep, fond heart, but not despairing,
 Trust in life's intent supreme;
 Love is busy still preparing
 Flowery haunts of joy serene.

Charles Keeler

Saml Bollinger. Op. 8, No 2

Andante sostenuto

Piano

p *ppp* *p* *dim.*

una corda

ritard. *a tempo* *cresc.* *e accel.*

sf cresc. tre corde *ff* *veloce* *ritard.* *pp*

Con intimo sentimento e tenerezza

una corda *pp* *poco rit.*

l'accomp. sempre portando

a tempo *p* *poco rit.* *a tempo* *mp* *cresc.* *tre corde*

f *dim.*

marc. *mf* *cresc. e string.* *f p subito* *rit. pp* *tenero* *una corda*

a tempo *tre corde* *mf* *p* *subito* *mf*

più f *cresc. molto* *f*



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamic marking: *più f*.



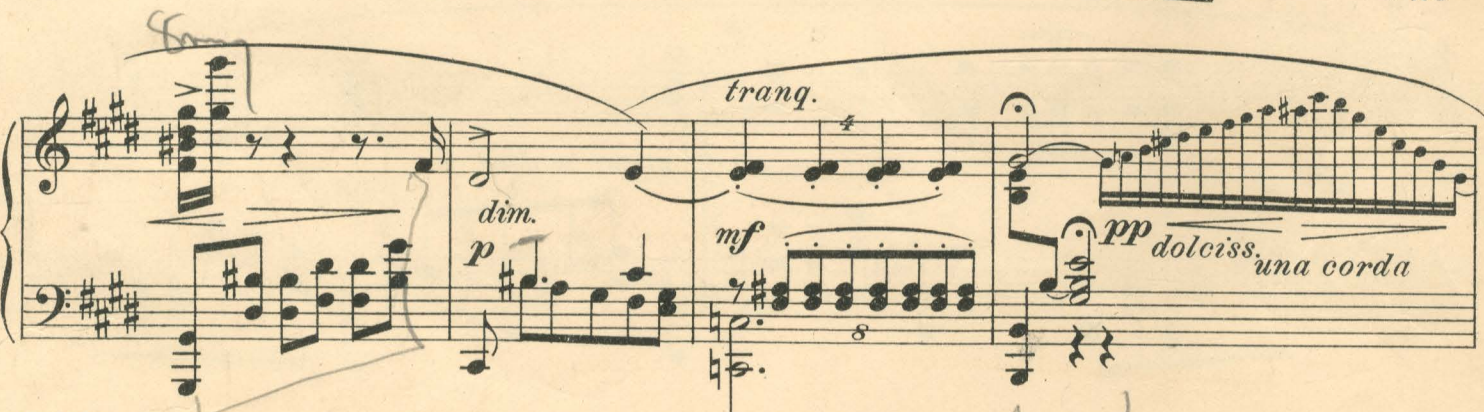
Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamic markings: *f*, *più cresc.*, *r.h.*



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamic marking: *ff con esultazione*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamic markings: *ff*, *f*.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamic markings: *dim.*, *p*, *mf*, *pp*, *dolciss.*, *una corda*.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

System 1: The first system begins with a *mf* dynamic. The right hand features a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. A *pp* section follows, marked *dolciss. una corda.*, with a rapid sixteenth-note scale in the right hand. The system concludes with a *mf* section and the instruction *tre corde*.

System 2: The second system starts with a *molto cresc.* marking. The right hand plays a series of eighth notes, and the left hand continues with eighth notes. The system ends with a *sf* (sforzando) and *ff* (fortissimo) section.

System 3: The third system begins with a *mp* (mezzo-piano) dynamic and a *sostenuto* (sustained) instruction. The right hand plays a series of eighth notes, and the left hand plays a steady eighth-note accompaniment. The system concludes with a *dolce* (sweet) section and a *dim.* (diminuendo) section, with the instruction *una corda sempre* (one string always).

System 4: The fourth system starts with a *p* (piano) dynamic and the instruction *a tempo ma meno mosso* (at tempo but less motion). The right hand plays a series of eighth notes, and the left hand plays a steady eighth-note accompaniment. The system concludes with a *6* (sexta) section.

System 5: The fifth system begins with a *più p* (more piano) dynamic. The right hand plays a series of eighth notes, and the left hand plays a steady eighth-note accompaniment. The system concludes with a *riten.* (ritardando) section and a *smorz.* (smorzando) section.

System 6: The sixth system starts with a *riten.* (ritardando) instruction. The right hand plays a series of eighth notes, and the left hand plays a steady eighth-note accompaniment. The system concludes with a *smorz.* (smorzando) section and a *3* (tripla) section.

